

THE ATLANTA OPERA

presents *"Winter Journey"*

Photo by Denny Wells

Winterreise, D. 911MUSIC *Franz Schubert*TEXT *Wilhelm Müller*

PUBLISHED 1827

BARITONE

David Adam Moore

PIANIST

Earl Buys

PRODUCTION DESIGN | GLMMR

SCENERY & PROJECTION DESIGN | Victoria Tzykun
and David Adam Moore

LIGHTING DESIGN | Maxwell Bowman

STAGE MANAGER | Kelly Brown

This production of the Atlanta Opera's *Winter Journey* is made possible in part by a generous gift from Rosemary and John Brown.

Performed in German with English supertitles.

Approximate running time: 70 minutes.

The production will be performed without an intermission.



Saturday, September 12, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Fifth Concert of the 2015-16 Concert Season

synopsis

GUTE NACHT (GOOD NIGHT)

“A stranger I arrived; a stranger I depart.” In May he won the love of a girl and hoped to marry her. But now the world is dreary, and he must leave, in winter, in the dead of night, finding his own way in the trackless snow. “Love loves to wander — from one person to the next.” He writes “Good Night” on her gate to show he thought of her.

DIE WETTERFAHNE (THE WEATHER VANE)

The weathervane on her house creaks in the shifting winds, mocking him and showing the inconstant hearts inside. “What do they care about my suffering? Their child is a wealthy bride!”

GEFRORNE TRÄNEN (FROZEN TEARS)

He notices he has been crying and chides his tears for being cool enough to freeze. They do come out of his heart hot enough to melt all the winter’s ice!

ERSTARRUNG (FROZEN STIFF)

He looks in vain for her footprints beneath the snow where they walked through the green meadow and wants to melt away the snow and ice with his tears. He has nothing to remember her by except his pain. She is frozen in his heart; if it thaws, her image will flow away.

DER LINDENBAUM (THE LINDEN TREE)

The tree, a reminder of happier days, seems to call him, promising rest. But he turns away, into the cold wind. And now, miles away, he still hears it calling him: “Here you would find peace.”

WASSERFLUT (FLOOD)

The cold snow thirstily sucks up his tears; when the warm winds blow, the snow and ice will melt, and the brook will carry them through the town to where his sweetheart lives.

AUF DEM FLUSSE (ON THE STREAM)

The gaily rushing stream lies silent under a hard crust. In the ice he carves a memorial to their love. The river is an image of his heart swelling up powerfully beneath the frozen surface.

RÜCKBLICK (BACKWARD GLANCE)

He recounts his headlong flight from the town and recalls his springtime arrival in the "city of inconstancy," and two girlish eyes that captivated him. When he thinks of that time, he would like to go back and stand silently in front of her house.

IRRLICHT (WILL O' THE WISP)

The false light of the will-o'-the-wisp has led him astray, but he's used to it. Every path leads to the same goal. Our joys and sorrows are but a trick of the light. Every stream reaches the sea, every sorrow its grave.

RAST (REST)

Only now that he has stopped to rest does he realize how tired and sore he is. And in the quiet he feels for the first time the "worm" that stings him inwardly.

FRÜHLINGSTRAUM (DREAMS OF SPRING)

He dreams of springtime and love but wakes to cold and darkness and the shrieking of ravens. He sees frost leaves painted on the window. When will they turn green? When will he again embrace his beloved?

EINSAMKEIT (LONELINESS)

He wanders, like a sad and lonely cloud, through the bright and happy life around him. "Even when the storms were raging. I was not so miserable."

DIE POST (THE POST)

He hears a post horn. "Why does my heart leap up so? There's no letter for you! But maybe there's some news of her?"

DER GREISE KOPF (THE GRAY HEAD / THE OLD MAN'S HEAD)

Frost has turned his hair gray and he rejoices at being an old man, but when it thaws, he is horrified to be a youth again: "How far it is still to the grave."

DIE KRÄHE (THE CROW)

A crow has been following him. It has never left him, expecting to take his body as its prey. "It won't be much longer now. Crow, show me constancy unto death!"

LETZTE HOFFNUNG (LAST HOPE)

He gambles on a leaf quivering in the wind. If it falls from the tree, all his hopes are dashed. He falls to the ground himself and weeps over the "grave" of his hopes.

IM DORFE (IN THE VILLAGE)

Dogs bark, and all the people are asleep, dreaming of success and failure, finding on their pillows what eluded them in life. "I am done with all dreaming. Why should I linger among the sleepers?"

DER STÜRMISCHE MORGEN (THE STORMY MORNING)

The storm is an image of his heart, wild and cold like the winter.

TÄUSCHUNG (DECEPTION / DELUSION)

A dancing light wants to lead him astray, and he is glad to go along. "Behind ice and night and horror" it shows him a warm, bright house and a loving wife within. Illusion is all he has.

DER WEGWEISER (THE SIGNPOST)

"Why do I take secret ways and avoid the other travelers? I've committed no crime. What foolish desire drives me to seek the wastelands?" He journeys endlessly, seeking peace and finding none. A signpost points the way: "I must travel a road where no one has ever yet returned."

DAS WIRTSHAUS (THE INN)

He comes to a graveyard and wants to enter. But all the rooms in this "inn" are taken; he resolves to go on his way with his faithful walking stick.

MUT! (COURAGE)

He shakes the snow from his face and sings cheerfully to silence his heart's stirrings, striding into the world, against wind and weather: "If there's no God on Earth, then we ourselves are gods!"

DIE NEBENSONNEN (THE MOCK SUNS)

He sees three suns staring at him in the sky. "You are not my suns! Once I too had three, but the best two have now set. If only the third would follow, I'll be happier in the darkness."

DER LEIERMANN (THE HURDY-GURDY MAN)

Behind the village stands a hurdy-gurdy man, cranking his instrument with frozen fingers. His begging bowl is always empty; no one listens to his music, and the dogs growl at him. But his playing never stops. “Strange old man. Shall I come with you? Will you play your hurdy-gurdy to accompany my songs?”

— Source *Gopera.com*

cast & creative

BARITONE / PRODUCTION DESIGNER



Photo by Denny Wells

David Adam Moore, performer, director and media artist, is a highly sought-after leading baritone by major opera houses and orchestras worldwide, including the Metropolitan Opera, Teatro alla Scala, Lyric Opera of Chicago, Salzburg Festival, Carnegie Hall, Théâtre du Châtelet, Bunkamura (Tokyo), Grand Théâtre de Genève, Israeli Opera, New York City Opera, BBC Symphony, LA Phil, Orchestra of St. Luke's and many others. His performances have been broadcast on BBC, Arte television, NPR, Radio France, RAI, and Radio Netherlands and recorded by BMG, GPR, and Innova records. With a repertoire of more than 60 principal roles, including Billy Budd, Don Giovanni, Eugene Onegin, Rossini's Figaro, Papageno, DeRocher in *Dead Man Walking*, Stanley in *A Streetcar Named Desire*, Prior Walter in *Angels in America*, Schubert's *Winterreise*, *Carmina Burana*, and the Soldier

in David T. Little's *Soldier Songs*, which Moore premiered and recorded. Future engagements include a leading role in a world premiere with the Salzburg Festival that he will repeat in his Metropolitan Opera debut, a role debut as Ford in *Falstaff* at Arizona Opera and *Winterreise* at Des Moines Metro Opera. As a multimedia artist, Moore's interactive video and sound work has been presented by the 92nd Y, .NO Gallery and the Guggenheim, among others. He is a founding member of GLMMR — a NYC-based collective whose current productions include *The Man Who Mistook His Wife for a Hat* for Indianapolis Opera, directed by Moore and Vita Tzykun; and *Soldier Songs* with The Atlanta Opera.

PIANIST

Earl Buys has been in continual demand as coach and accompanist since his first national CAMI Community Concert tour in 1969. October 2010 marked his return to solo recital playing with a concert at Bruno Walter Auditorium at Lincoln Center. In August 2014, he presented a series of recitals *German Imagination* in Manhattan. He has been employed by the Metropolitan, Houston, San Francisco, Santa Fe, Florentine, Pittsburgh, Augusta, St. Paul, New Jersey, Marin, Grattacielo and many other opera companies as assistant conductor and accompanist. He has been chorus master for many opera productions. He has appeared in recital with Gerard Souzay, William Warfield, Jerome Hines - to name only three of the hundreds of singers and instrumentalists he has collaborated with throughout the United States, Europe, Canada and South America. He has been official accompanist for dozens of competitions including the George London, The Metropolitan Opera, the Puccini, Singer of the World in Monte Carlo and Baz Lurmann's *Broadway Bohème*. He has concertized in every major New York venue including Carnegie Hall (Stern, Weill, Zankel), Avery Fisher, Town Hall and Alice Tully, as well as dozens of other venues.

PRODUCTION DESIGNER

Victoria Tzykun, "Vita" [tsee-'koon], has designed sets, costumes, and projections for companies such as Norwegian Opera, LA Opera, Seattle Opera, Dallas Opera, Opera Philadelphia, The Kennedy Center, Wexford Opera Festival (Ireland), Boston Lyric Opera, Kristiansund Opera (Norway), Bard Summerscape, Lyric Opera of Kansas City, Utah Opera, Gotham Chamber Opera, Juilliard Opera, Wolf Trap Opera, 3LD Art & Media Center, NY Classical Theatre, Cherry Lane Theatre and 92nd Street Y. Her numerous film and TV credits include art direction for Lady Gaga's ABC Thanksgiving special, production design for several award-winning feature films and shorts, and commercials for leading companies such as PBS,

DirectTV, Axe, Bulova, Qualcomm and the U.S. Army. Her work was recently showcased in a solo exhibition at the National Opera America Center in New York, and has been featured in exhibitions at the Entertainment Industry Expo in NYC, Habima National Theater in Tel-Aviv, the World Stage Design Exhibition in Toronto and in *Entertainment Design* magazine. Tzykun has also served as a panelist on the Opera Panel of the National Endowment for the Arts. Tzykun is a founding member of GLMMR — an NYC-based interdisciplinary art collective that fuses the worlds of fine art, audiovisual technology and live performance. A native of Odessa, Ukraine, and Tel Aviv, Israel, Tzykun holds an M.F.A. from NYU's Tisch School of the Arts, where she was awarded a full scholarship and a B.F.A. (magna cum laude) from Tel Aviv University. She lives and works in NYC and is a member of IATSE Local 829.

LIGHTING DESIGNER

Maxwell Bowman is a lighting and multimedia designer with side projects in interactive art and design. Maxwell has worked with award-winning artists all over the country including Elaine McCarthy, Austin Switser and Ken Posner. Maxwell has worked nationally with such opera and theater groups as the Santa Fe Opera, The Dallas Opera, Indianapolis Opera and Goldfish Memory Productions, to name a select few. He was the co-lighting designer for the national tour of WNYC's Radiolab: Apocalyptical and is a contributing member of the GLMMR collective in lighting and technology integration. Maxwell is from Tumwater, Washington, and attended Southern Methodist University (M.F.A.) and Southern Oregon University (B.F.A.). Maxwell is based in New York City where he lives with his wife and two cats. Having spent his teenage summers in the Atlanta area, he is very excited to finally be able to give back artistically to this inspiring community.

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KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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